

Hungarian Instrumental Folk Music Collection of Béla Bartók – Preparation for critical source-edition of the Hung. instr. folk music collection of B. Bartók
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The intention of the work was the preparation for critical source-edition (in book format) of the Hungarian instrumental folk music collection and of Hungarian instrumental musical system of Béla Bartók.

The reason of this was that Bartók's ethnomusicological activity in the field of Hungarian instruments- and instrumental folk music research was up to the present days unprocessed and therefore unknown. Bartók had a permanent interest in folk musical instruments (and instruments in general), manifesting itself in essays and compositions. Bartók was who established the modern researches of folk instruments and instrumental folk music in Hungary. The result of his field works, the instrumental folk music collection is until now unpublished yet, without some melodies which was published himself by Bartók in his published studies. His classification is unknown too, which joined as supplement to his vocal folk songs-system and contains collections of others.

During the research program I have not deviate from the original imagination, but because of the significant state drawing away of the adjudicated amount (especially in 2005) obliged me for making some compromise.

The steps of the research were as follow:

- collecting together the source-material of Bartók from 1907 when Bartók the first flutemelodies collected. Bartók collected a big material from Hungarian instrumentalist until the I. world war (mostly with phonograph cylinders). This material contains different genres, functions, melodytypes and styles. Collecting together the melodies collected by other researcher (V. Seemayer, L. Lajtha, A. Molnár, G. Veress, J. Ádám ect. About the collection of Kodály see L. Tari: Zoltán Kodály, researcher of instrumental folk music Budapest, Balassi Kiadó 2001). The main material is in the Institut for Musicology of HAS, some transcriptions are in Kodály Archive while the phonograph cylinders are in the Ethnographical Museum
- defining the material after the four folk music dialect (what was defined by Bartók in 1924) and after instruments (the Bagpipe music of the peasantry this early ethnomusicological discovery e.g. pertain to his own poetics world which had inspired him until his death), and making the database,
- Bartók transcribed both his own material and that of others with meticulous care. He worked hard (especially 1936-1940) making corrections and additions when he elaborated and revised the material. He made the revisions with green or black ink, from that the notes in handwriting are nearly illegible. The manuscripts must be first to copying with hands (with corrections of Bartók) for the notes-grafique maker because of having clear, legible notes.
- hearing the phonography cylinders (if they were), for checking the transcriptions and making news in case of any absence
- comparing the transcriptions on baseshets and in the little notices (collecting books)

- collecting vocal variant to the instrumental melodies (especially when singer and player was the same person)
- working up the Bartók literature
- finishing and revising the notes with notes graphic
- altogether preparing the the book for publishing

Results:

Working up the Bartók's instrumental fieldwork and his system have been completed. There are ready 200 notes, nearly 1000 melody-lines on notes-grafique with the newest Finale programm and with corrections. The unknown material has been presentad on conferences and in studies, finally: the Balassi Publishing House (Budapest) has interest for this work and intended publish the book in 2007.

Conferences:

2002

- ICTM Study Group on Historical Sources of Traditional Music 14. conference Westfälische Wilhelms-Universität Münster: Vortragsweisen ungarischer dörflicher und städtischer Zigeunermusiker in historischen Tonaufnahmen

2003

- Roma minority conference Budapest: Early dates from the gypsy musicians
- Ethnomusicological conference Budapest. The first years of the Folk Music Research Groups and the media.

2004

- ICTM Historical Study Group Seggau (A): Lessons on the relationship between vocal- and instrumental interpretation in historical perspective
- 100 Jahre Österreichisches Volksliedwerk Wien (A) Antal Molnár, a Hungarian musician, as ethnomusicologist.
- Conference of the Hungarian Musicological Society Budapest: Hungarian Instrumental Folk Music Collection of Béla Bartók.

2005

- Conference of the Hungarian Musicological Society Budapest: Pizzicato in the Hungarian Folk- and Traditional Music
- ICTM (International Council for Traditional Music) 38. kongresszusa, Sheffield (UK): Village Gypsy musicians from the beginning of modern ethnomusicology until 1914 (közlésre leadva)

Collection of Folk Music:

The result of his field works, the instrumental folk music collection is until now unpublished yet, without a small part which was published himself by Bartók and now during the research-programm. It is unknown his classification, too, which joined as supplement to his vocal folk songs-system.